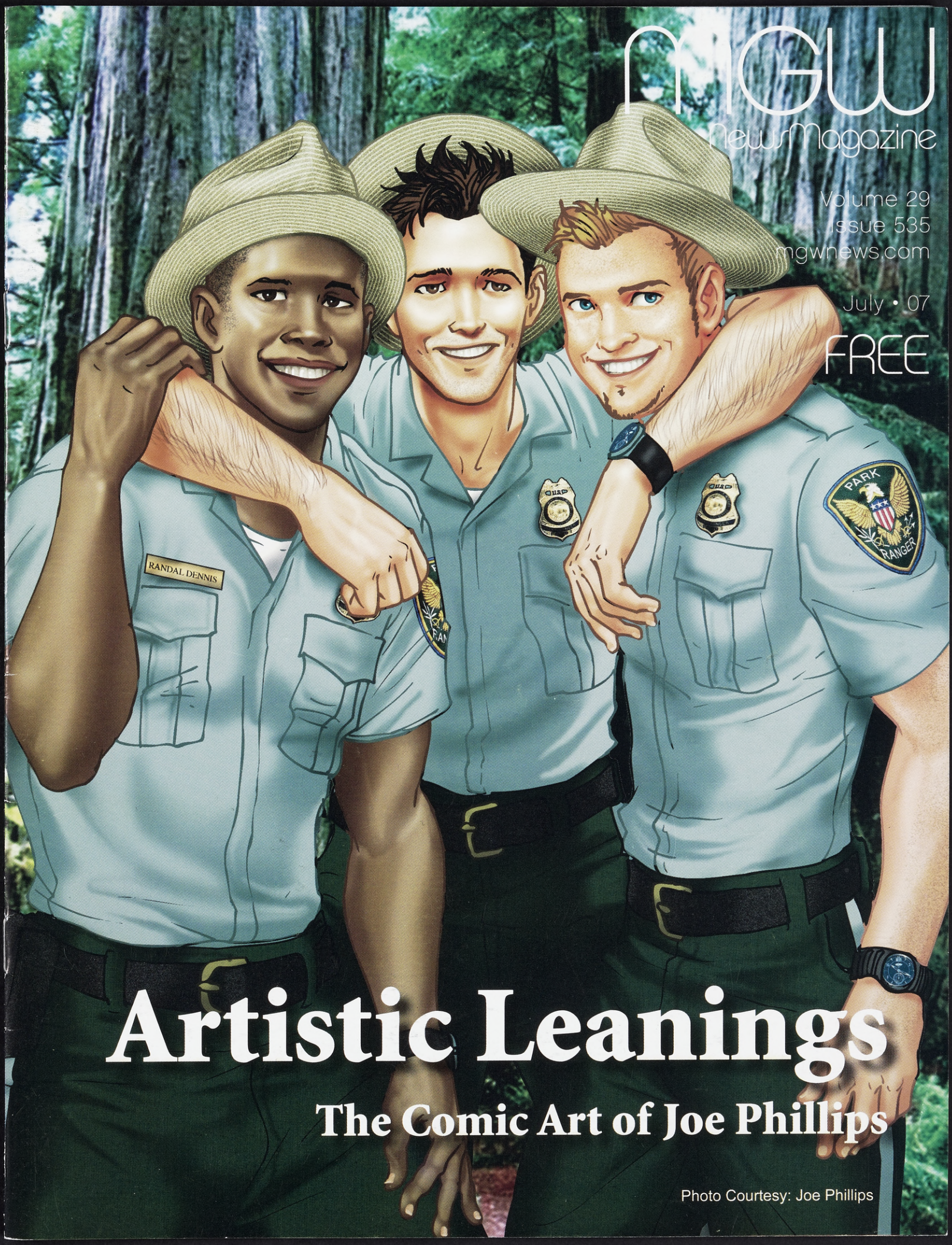

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EXECUTIVE PUBLISHERS
Jeffry A. Davis, Terry Sidie
publisher@mgwnews.ecom

EDITORIAL DIRECTOR
Matthew Burlingame
editor@mgwnews.com

IT DIRECTOR
Denon Perry

CONTRIBUTING WRITERS
Sonya Cox, Pat Hewitt, Boyce Hinman, Brian Judd, Tom Swanner, Stefan Gruenwedel, David Alexander Nahmod, Tony G, Peter James, David Warpness

CONTRIBUTING PHOTOGRAPHERS
Peter James, Rich Jones, Tony G

REGIONAL ADVERTISING
Rich Jones
rich@mgwnews.com

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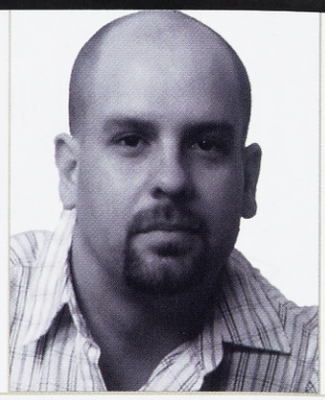

Jeffry A. Davis

Executive Publisher

What's News With You?

For those of you who haven't seen it yet, the new copy of MGW Newspaper hit stands July 19. With it came a lot of questions from the community about the changes at Guess What Media/Mom Guess What. So I thought I would take a moment to dispel some myths and nip some rumors in the bud.

While delivering the first issue several folks asked if MGW had gone back to being a newspaper. No, MGW Magazine is still going strong and will continue to bring its readers the best in entertainment news.

As you can see in this issue we have some outstanding interviews. The first is with up and coming musical performer Evan Cowden. You may not have heard of Evan by name, but chances are good you've heard something from his extensive body of work with other well-known musical performers and artists.

Another intriguing interview in this issue is with a artist at the top of his field: Joe Phillips. Barely a gay man over 21 can say he hasn't seen Joe's work in some form or another.

The French Film Festival, The Perry Twins, Swanner & Judd and our regular features fill out the remainder of the issue. The only major difference is the pieces that are typically news oriented will now be found in the newspaper. The magazine will be focused 100 percent on features and entertainment.

Another question that was asked is "why"? With a slick, full color, gloss magazine, why would MGW want to add a newspaper to the mix? Isn't that a step backward?

Not at all! MGW is very proud of our history as a newspaper. We are one of the oldest, still existing GLBT publications in the country. For almost 29 years we have brought Sacramento and the surrounding valley the news of our community and outlasted any number of other publications along the way. In a time when newspapers are fading rapidly into the past, it has become an art form—one we are glad to revive. One that celebrates our roots.

We have received many emails and letters and spoken with many readers since switching to the magazine format, and are continually asked to find a way to bring the community news-related stories. We truly feel that creating a new venue for the news that we are constantly asked for, and in a format that restores the historical foundation of MGW is the best way to serve our community.

The newspaper is operating solely to create an additional news outlet. With extremely affordable pricing and community friendly features, it is designed to support and reflect our constantly growing community. Non-profits, health organizations, small businesses...all need additional support and venues to get the word out. MGW Newspaper has been designed with these folks in mind.

Finally, the big question on everyone's mind; the one I debated whether to acknowledge. But as we are a close-knit community and the rumors are already starting to buzz, I feel the question has validity. Is MGW Newspaper being published to compete with Outword?

The truth is, regardless of what any publisher or publishing company may intend, there will always be some level of financial competition between publications within the same market. That's just a fact of life. Just as there will always be consumers who prefer one publication to another.

Sacramento has been blessed with an exceptionally strong media. Outword has been a vital part of our community for over a decade and I believe will continue to be for years to come. Just as I hope for MGW newspaper. Our hope is that offering a variety of choices will makes our voices stronger.

We look forward to hearing your feedback.

Jeffry Davis

MGW Executive Publisher

FACES Latin Night

Photos By Kiny McCarrick

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Friday, August 10 The Perry Twins invade FACES Nightclub and take over the DJ booth for a night of high energy and hot tunes in Sactown!

Interview By Matthew Burlingame

perry 2 twins

MGW: Growing up with a musical family, it's easy to see why you are so drawn to music. But what sparked the desire to start DJing?

PT: We're not sure what it was exactly. We just loved music and when we were really young we would play records for our parents and dance around the house like crazy. There was a lot of Donna Summer, Blondie, and KISS music on our "playlists" back then—with some *Sesame Street Fever* thrown in to spice things up a little.

MGW: What made you decide you made a good performing team?

PT: We have been performing together for as long as we can remember, so it wasn't even a real decision that we made. We're very lucky to be twins and both enjoy the same things. Being a performance team just came naturally.

MGW: You've worked with some incredible performers. Who were some of your favorites to work with?

PT: All of the performers who we get to work with are our favorites! We've been fans of Gioia Bruno since the '80s when she was with Expose' and it's kind of surreal to be dancing, choreographing, and remixing for her. We love her so much and we've also been working with Kristine W for the past few years which is another dream come true. Some artists who we just started working with and who are equally amazing are Alyson, Taborah, and Ohsha Kai. They rock our socks! And all of our other articles of clothing, too! Of course, one of our absolute favorites to work with is Jania. She's the vocalist on our new song "Activate My Body" and she is one hell of a singer and dancer. Jania works it like there's no tomorrow. We can't say enough good things about this girl, so shut us up right now or you'll be here all day.

MGW: Some might think your lives are one continuous party; what's it like behind the scenes?

PT: Occasionally we do feel like our lives are one continuous party, but our days and nights are mostly spent working on new projects. We have so much fun doing what we're doing and we try to make the most of everything and live life to the fullest. We work *really hard* on our music and it can obviously be very time consuming, but it's what we're passionate about and it keeps us happy. We actually have little woodland creatures who help us out behind the scenes which keeps things interesting.

MGW: You recently did some work with Evan Cowden, who we are also featuring in this issue. How'd you get teamed up with him?

PT: We were myspace friends with Evan—that's where we were first introduced to his music. Then he had us remix his new song *No One Is To Blame* which we're thrilled to be a part of. He's really cool!

MGW: Being brothers as well as working together, you spend a lot of time together. Is it easy sailing or do you have difficult moments like most families?

PT: There can be rough waters, but for the most part it is smooth sailing. It can get stressful at times being brothers and working together. We occasionally have minor disagreements here and there but we get over those pretty quickly. Sure, we've been known to beat the crap out of each other, but that isn't always the best way to settle differences.

MGW: Are you looking forward to your Sacramento appearance?

PT: We're very excited about it! We've heard awesome things about Faces and it's been a couple of years since we've been to Sacramento so we're ready to activate some bodies!

MGW: Thanks for your time guys. Before we go, tell everyone what projects you have coming up.

PT: We're going to be releasing our first full-length mix CD compilation called *Activate* which features our brand new song *Activate My Body*. Plus remixes we've recently completed for Gioia Bruno, Taborah, Pleasure Center, and Alyson. It will be hitting stores very soon; we'll keep you posted. We're psyched about it!

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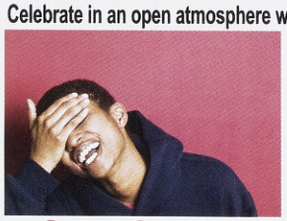

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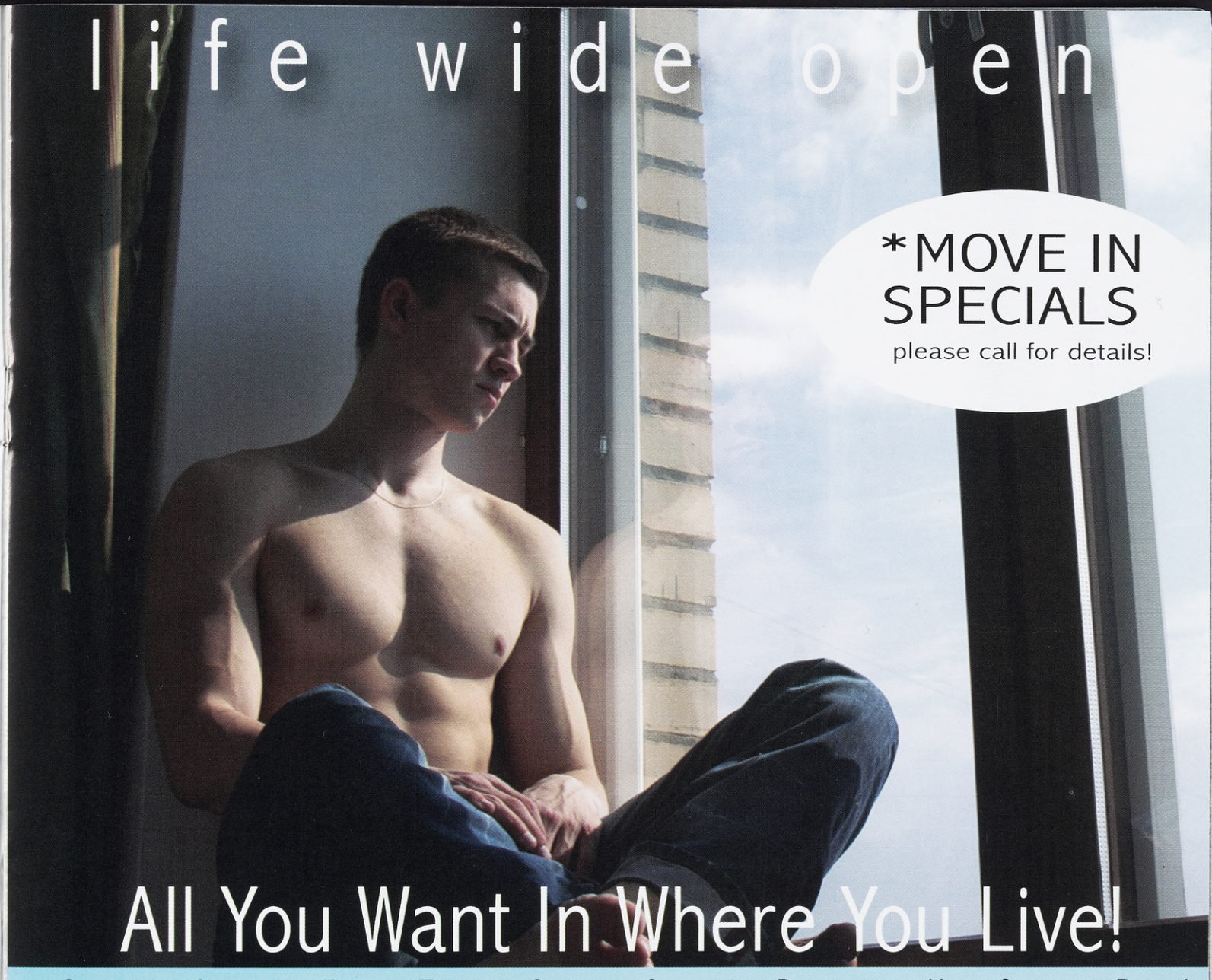

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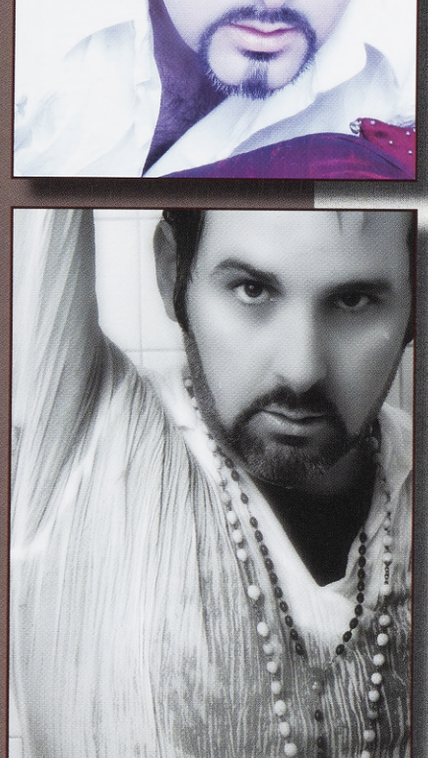

Interview By Matthew Burlingame

MGW: For those who are hearing about you and your tunes for the first time, tell us a bit about yourself.

Evan: Hmm, how much time have you got? Though I am fairly new to many, I have actually been in the music industry for quite a while, traveling just under the radar. I grew up in a very small town in Wyoming (insert political joke here) and after high school and a few years at state college, I attended Berklee College of Music in Boston. Since then I have lived all over the country: L.A., N.Y.C., Denver and even a short time in "Sacto". I was trying on many different hats so-to-speak. As a singer/dancer, I did some touring with musical theatre, I was a VJ, and of course most recently, a recording artist and producer/remixer.

MGW: How did you get into music?

Evan: Not to sound cliché or anything, but I think I was sort of born into it.
I never really remember a time when music wasn't a huge focus for me. My family were all musical. My sister was a singer, and when we were young, she would sing Carol King and Jim Croce tunes to me. I kind of skipped the whole "nursery rhyme" phase. I liked "Tapestry" better. I joke with my friends that—and I'm dating myself here—being born in the summer of 1969 (Woodstock, Stonewall and the Lunar Landing) it would only make sense that I make choices in my life, career and otherwise, would be a little less than conventional.

MGW: Is that what made you decide to be an openly gay music artist, and do you think that choice has held you back in any way?

Evan: You know, that is an interesting question. No matter how many times I am asked about that, it feels like the first time. I don't know that I ever "decided" to be an out artist. I think there may have been a time, being from a small town, that I feared it. But that was before Elton and George Michael came out, and long before there were artists like Rufus and Ari. What those guys have done for the visibility of gay-male vocalists is amazing. I think eventually there came a time where I stopped caring if people knew, I never set out for it to be the focus, but didn't want to hide it either. It seems to me, that if someone is deciding what music *not* to listen to based on the sexual preferences of the person singing it, then they are the one with the issue—not me. I make music for people who like to dance, party and have a good time. I would never want to exclude *anyone* from that...except mean people. They suck.

MGW: So, what drew you to the type of music you produce now?

Evan: Honestly, it just kind of happened. My background—being from Berklee—was more steeped in Jazz and R&B, and I spent most of my teen and college years listening to blue-eyed soul. I think I was 21 when I went to my first BIG dance club—I was floored! The dance music that I was drawn to had the most amazing vocals. Lonnie Gordon, Martha Wash: big, big voices full of so much inspiration. I think that's what hooked me. I never feel closer to God, than when I hear a truly gifted diva sing. I think that having a dance background also, only strengthened my love for the genre.

MGW: You have some pretty incredible influences—a lot of them '80s driven what is it about that genre that influences you so much?

Evan: Well, I *am* a child of the '80s. Being from a small town, I grew up feeling very isolated from contemporary culture. High fashion, music, dance all of those things were not available at the local "Ben Franklin" store, you know? So, I got myself a lot of magazine subscriptions, bought a lot of cassette tapes (some of which were nearly impossible to find) and the friends I was longing for became the music artists I listened to: Boy George, George and Andrew, and Jimmy Somerville. They helped me to recognize things about myself that I was scared to express then. I think deep down, I was a little envious that they were able to be out there, doing it and not afraid to fall a little left of center. Looking back, I wish I could have been that strong then, when I was younger. The '80s were a time of experimentation and innovation—those guys weren't afraid to take risks.

MGW: Your newest release is a very well done cover of No One Is To Blame, originally sung by Howard Jones. What made you decide to cover this song?

Evan: When I began to put a track listing together for my album, I knew right away that there were certain songs I really wanted to revisit and possibly present to a whole new audience. I always loved the original track and the year that Howard Jones enjoyed such success with it, just happened to be a year that a presented a lot of personal struggles for me. The lyrics are really powerful, I think, and the way that the song can be interpreted is very yin-yang. You can choose to give in and play the victim or you can rejoice in knowing the truth: life happens, bad things happen to good people, and you can't always get what you want, and no one is to blame for it. No one ever experiences personal growth from *not* being challenged. I guess I saw a real positive underlying message that would translate to a Hi-NRG dance track.

MGW: It comes across great! Now, you've been working with some pretty impressive talent while producing this CD, what's that been like for you?

ying The Blame Game

Evan: One word: humbling. I was such a frightened rabbit to work with guys like Geza X and Paul Roessler. I mean, come on—The Dead Kennedys, Black Flag, Josie Cotton, Merideth Brooks—these guys are the REAL deal (they are punk rock legends after all). But, from the moment we hooked up, they were the most gracious and supportive friends—I feel so lucky to have had them influence the direction this CD has taken. The same goes for the other remixes—Julian, The Perry Twins, Paul and Leo, and Ross—all of them are amazing. I have learned so much from them, and I know that I'll continue to learn, the more I work with them.

MGW: Tell us about your upcoming 10 Days At Satellite Park, what can we expect from that?

Evan: It has really been a journey of sorts. I originally recorded the CD with a working title of "½ Covered"—which was exactly that: a collection of cover tunes that had influenced my life and career from the time I was a kid. The other half was a grouping of synth-pop infused original tracks that I had written throughout the years prior. When I had the opportunity to submit the record to Geza X at Satellite Park Studios in LA, I really had no idea what would happen. Well, he called me and asked me to come to Malibu and rework the record, allowing him to co-produce and bring in amazing talents like Paul Roessler on keyboards. I had to do it. It was such an amazing opportunity to work with guys I had so much respect for. To infuse my brand of dance-pop, with a little rock, a little punk, and a little of the irreverence that goes along with all of those—I really think we got soup! So, I changed the title to *Ten days at Satellite Park* to commemorate my experience. It was exactly that; 10 long, hard days and one experience of a lifetime.

MGW: What are some current projects and performances coming up for you?

Evan: I am so excited. Of course there is *No One Is To Blame*. The video is landing just about everywhere, and I am thrilled that people seem to be embracing it. I have a second single slated for release this fall. Around the same time *Ten Days at Satellite Park* will drop. I am shooting a new video in the bay area towards the end of summer, and have some appearances and tour dates to be announced this fall. You will have to keep your eyes and ears open. There's a lot of surprises planned for the coming year.

Evan is definitely a performer to keep watch for! Check him out at: myspace.com/evancowden. Also check out his new single at theoutclub.com and cdbaby.com

Sacramento's Fr
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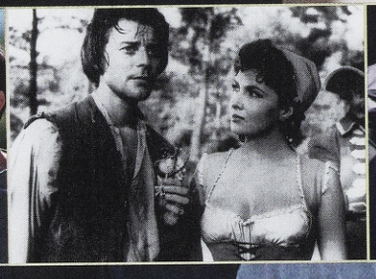
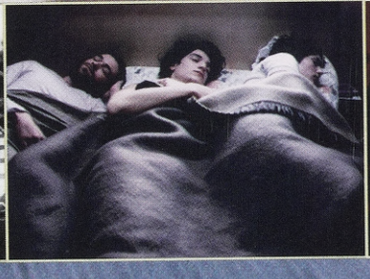

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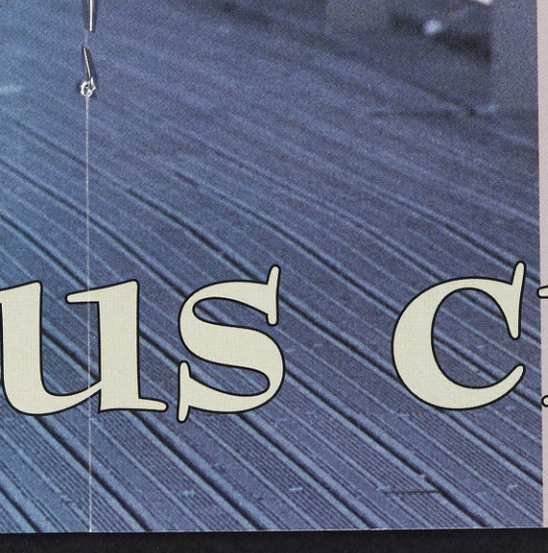
French Festival



Crest Theater, 1013 K Street
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Whether you parlez cinéma or not, the Sixth Sacramento French Film Festival makes it easy to pretend that you do. These tantalizing feature films, eye-opening premieres, and revered classics are sure to please anyone sophisticated enough to listen to French dialog with English subtitles.

Opening the festival, which runs July 20–29, is André Techiné's *Les témoins* (*The Witnesses*), in which an unplanned, gay love affair during the summer of 1984 forces everyone involved to witness the havoc that AIDS wreaks on its victims, whether they are infected or not. Although the film is tragic in its outcome, it provides a testament to the power of love and forgiveness.

Closing the festival is Christophe Honoré's *Dans Paris* (*Inside Paris*), an homage to the French New Wave that weaves family dysfunction with suicidal depression and embellishes that tapestry with unbridled, youthful abandon. Honoré's energetic film is disjointed and circular in that purposeful, art-house way.

Key feature films screening at the festival include a very enjoyable comedy by Patrice Leconte, *Mon meilleur ami* (*My Best Friend*). This morality tale stars Daniel Auteuil as an arrogant, cutthroat Parisian antique dealer who is mortified to learn that none of his friends likes him. His lesbian business partner bets him that he actually has no friends at all. He seeks to prove them wrong, even if it means reinventing himself and lying to others along the way. A visit to the set of the French version of "Who Wants to Be a Millionaire?" lends the film a surprising touch of suspense.

L'homme de sa vie (*The Man of My Life*) is Zabou Breitman's poetically filmed drama of family dynamics amid one man's homoerotic awakening during his family's summer vacation in southern France, which just happens to take place next door to an openly queer artist.

Octogenarian Alain Resnais' Coeurs (*Private Fears in Public Places*) is a tragicomedy set during the cold winter months in Paris involving six intertwined stories of people who desperately struggle to hold on to the relationships they care deeply about.

Two Saturday midnight movies, both of which contain explicit sex scenes, include the infamous, original *Emmanuelle* (from 1974), which launched a thousand ships of soft-porn movies. Emmanuelle joins her diplomat husband in Thailand, where she searches for physical pleasure in the arms of several partners, men and women. *Les anges exterminateurs* (*Exterminating Angels*) is Jean-Claude Brisseau's Sapphic stew about a filmmaker whose work aims to uncover the secret of female pleasure. Meanwhile, his female cast embark on a journey of intense physical pleasure-seeking, becoming emotionally involved with the director and one another.

Among the French film classics screening are *L'armée des ombres* (*Army of Shadows*), Jean-Pierre Melville's realistic portrait of life in the French Resistance during World War II. Although originally released in France in 1969, it premiered in the US only in 2006 after influential American film critics voted it the best film of the year.

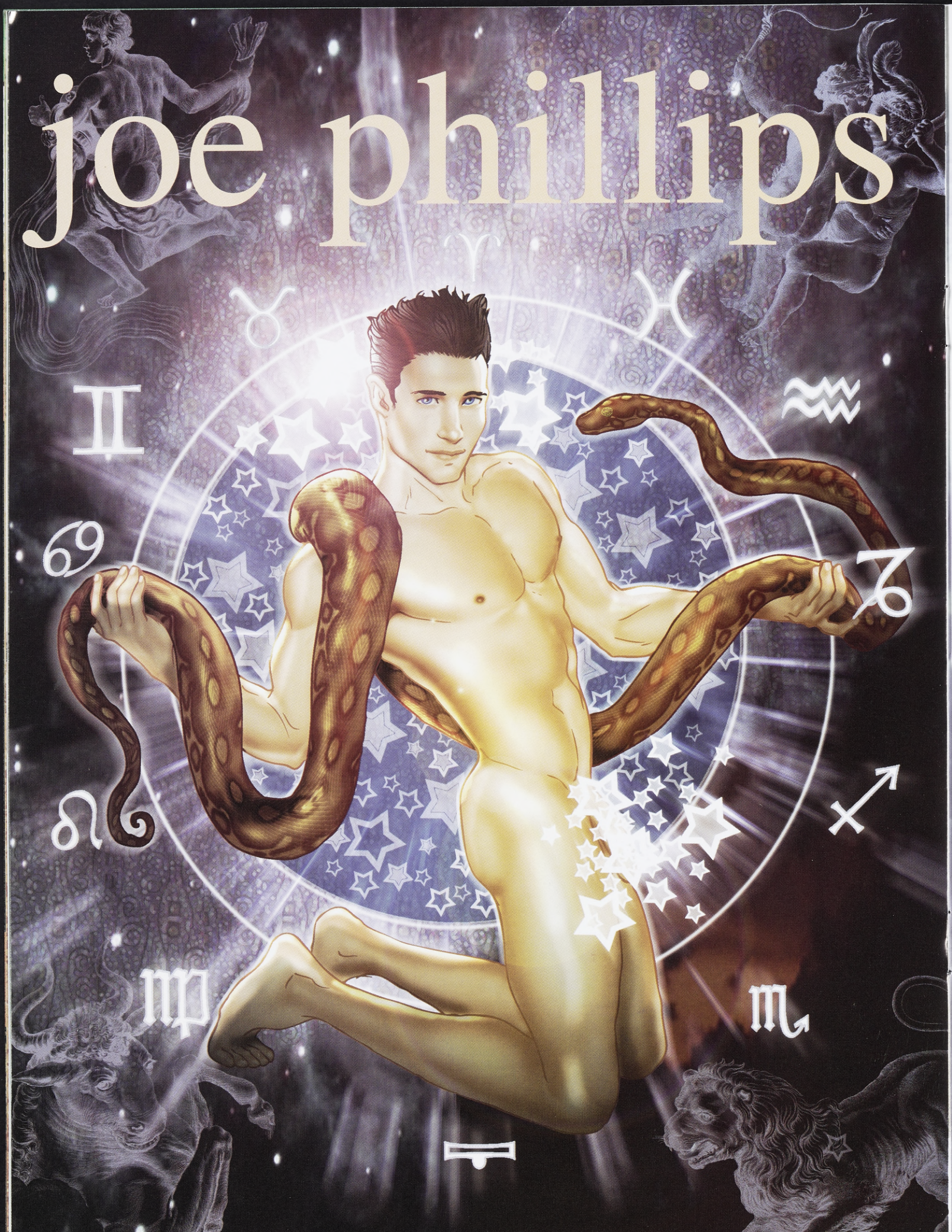
Mon oncle (from 1958) is Jacques Tati's classic satire of 1950s bourgeois life, pitting the taciturn, befuddled Monsieur Hulot against everything "modern": ultramodern homes, antiseptic offices, glass-house apartments, and circus-like traffic jams. It won the 1958 Oscar for Best Foreign Film.

The *City of Lost Children* by Jean-Pierre Jeunet and Marc Caro may seem too recent (released only a dozen years ago) to be classified as a "classic" but this fairytale about kidnapped children, stolen dreams, a Cyclops community, and a circus strongman is nothing short of brilliant—and unforgettable (not least its music).

Finally, *Fanfan la tulipe* (from 1952) is a swashbuckling, black-and-white yarn set in the 18th century, full of adventure, swordfights, and romance. Check it out!

by Stefan Gruenwedel

us cinéma?


joe phillips

Artistic Leanings

By Matthew Burlingame

When artist Joe Phillips was born, he tried to enter the world ass-first. Having not only a breech, but a premature birth, the first days of his life were touch and go. A worried young mother watched her fragile child struggle for life attached to any number of monitors and breathing machines.

But the Angel of Destiny had much in store for this child and many men who would come to be seduced by the erotic art in which he would one day breathe life.

He grew to be a quiet boy, long legged and slim, often found by himself drawing pictures in the dirt—his desire for art exerting itself at a young age. It was his mother who bought him his first set of drawing paper and pens. Little did she know how valuable this gift would become as Phillips took to drawing as if it were a second language.

After his father's death, Phillips was raised in a single parent household with a mother who continually sought to better herself and the lives of her children. After a somewhat nomadic childhood often left Phillips feeling like the odd man out: attending new schools, making news friends. But his art remained a constant.

Phillips attended a school for the Performing Arts in his late teens. It was there he would fall in love with the magic of the theatre; sets, lights, costumes, make-up—they called to him from the first day he stepped into the school. He believes this to be one reason his art has a hint of lifelike quality; he sees the entire scene, not just a cartoon figure. Visitors to his home may be lucky enough to see his expansive collection of costume design awards.

It was years later his brother would suggest he turn his talent of drawing toward comics. Soon after he was working on projects such as "Interview with the Vampire", "Mister Miracle" and "JLA". For the next 15 years he worked with most every comic book company out there and even had his own book "The Heretic" from Dark Horse. He also cofounded Gaijin Studio.

After a series of unfortunate events, he made a break with traditional comics and soon start a gay comic strip, launch the "Boys Will Be Boys" calendar series and begin doing adult oriented cartoon work.

House of Morecock was soon released under another company entitled Adult Visual Animation which Phillips cofounded with his brother and friend Ron Mcfee.

Books for Bruno Gmunder soon followed as did Jocko Underwear, Bud Light ads and a second DVD entitled *Stonewall & Riot*.

Today Phillips continues to expand his body of work. That, and keep an eye out for a guy with a great smile, a bubble butt and red hair.

You have some pretty amazing clients—how does it feel to be so well recognized? I'm very honored to be so well received by the public at large and embraced by the gay community. Working with clients with Bud Light really help broaden my fan base. I just hope more people get exposed to my work—I can always draw more.

Many people would say you're the top artist in your field. Would you agree? And how does it feel to hear that? I need those people to tell that to my landlord! (He laughs.) I'm just a freelancer trying to make ends meet. I'm glad that others feel I'm at the top of the field but for me, I never rest on what I've done and I feel all the other guys coming up behind me. It's a bit of pressure to keep my spot. I'm not ready for it to end yet!

How much of your childhood plays into your art today? I think the fact that I came out to my family when I was 16 and went to a gay-friendly school helped shape my positive outlook on life. I was lucky to have such acceptance in my life at a young age. I think that's what I bring to my art.

Who were some of your early comic heroes? I didn't really have comic heroes, I had artists I looked up to, but not so much in the fantasy world. I have always separated fantasy from reality ever since I was 5—so my mother tells me.

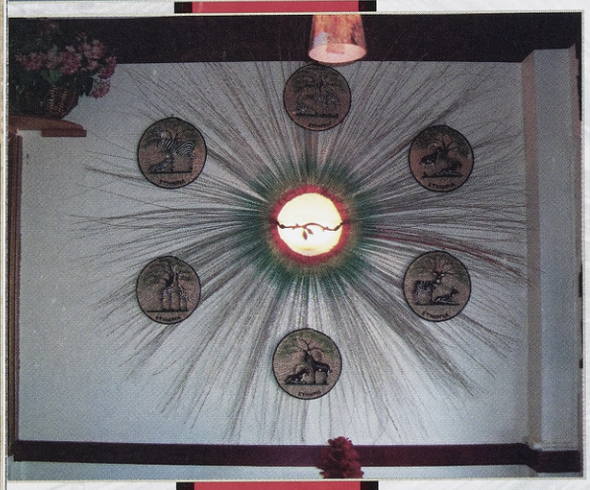
Some of your characters on *Stonewall & Riot* are a little "out there", how did you come up with the characters? Was the final product close to what you had envisioned? In my head "out there" is the tip of the iceberg! I have many crazy characters running around in my mind all the time. I love a good pun, so I always take words and draw strange interpretations from them. Some of the characters from *Stonewall* were puns on things from the gay community and comics. Polecat was like a male Catwoman and polecat is a term down south for someone who's no good, and strippers dance on poles so I mixed all that together and came up with Polecat. Professor prophylactic was a combo of comic tradition where the bad guys are Doctor "This" or Professor "That", and Prophylactics are rubbery. In comics there are several rubbery characters like "Plastic Man" or "Mr. Fantastic" and that's how I came up with that character. The list goes on and on. My Brother Lex and I knew nothing about 3-D art when we started on the film and we taught ourselves all the programs to make that film. It took us three years, but we did it. It came out pretty close to what I envisioned. A few things we could have done better, but, hey it was our *first* film in that media.

You're a Dungeons & Dragons fan, have you ever thought about doing an erotic comic of that nature? So far I've got a lot of ideas but nothing in the D&D range, mostly space spoofs and mystery hunters but who knows. I might do "Lord Of The Cock Rings" for my next film. (Laughs.)

The men you draw/paint have a reality to, and around, them. Do you think some of this comes from your extensive theatre background? I think so. I always want to tell a story. If the character just sits there it's boring. I want the viewer to continue the story behind the picture. When I was in theater I learned about lighting and staging and costumes so all of that is in my art. I almost feel that background is better than traditional drawing classes.

Tell us about your latest book. My last book "Cali-Boys" was about my adventure living in California. Surfers, skate boarders and all the variety of guys in Cali. Then there is the new printing of "Boys Will Be Boys" Extended Edition which is a collection of my art from 2001 to now. My next book is called "The JBU" (Joe Boy University), it's a fictitious college populated by my hot guys and real fans of my are in a collegiate setting. It's been 3 years in the making but it's really cool. It blurs the line between reality and fantasy.

What's next for you? I'm doing so much where do I begin, I'm working with Owen Brodie and my brother Lex and Paul Timm on a theatrical film called The Witch Kids, I'm doing animated videos for Ari Gold and Levi Kreis. We are working on a Part Two of House Of Morecock. I'm also doing a web-based reality show about me losing weight while mantling my art career called "The Big Joe Slim-Down Show". I'm also doing a comic book for Tokyo POP called "Aethon Strange" with longtime buddy Rich DiLeonardo. And if time permits (he laughs) find a new boyfriend.



Queen of Sheba Ethiopian Cuisine

Review & Photos
By Katrina Torres

I have a little bit of everything in me: Native American, Mexican, German, Spanish, Irish, Scottish (although the Irish side debates this intensely) and probably even a little African American, since so many former slaves found safe haven with their persecuted brothers, the Indigenous Americans. And since I probably have a little African American ancestry in me, today I decided that if I had a choice of which African nation thickened my blood, it would be Ethiopia. It wasn't a carefully thought-out decision about which nation is preferable to any other. I haven't a clue about that. No, this decision was made purely by my taste buds, and there's no arguing with one's taste buds. At least not with mine.

The event that heralded my new "ancestry of choice" was a more-than-delightful meal at Queen of Sheba Ethiopian Cuisine on Broadway. Like many subjected to the dreadful news coverage of the 1980's, my views had been subconsciously shaped by the medias heavy association between famine and Ethiopia, making it hard to imagine that such delectable cuisine could come from that part of the "Dark Continent". So my visit to Queen of Sheba was an educational kick in the pants to my own truly profound ignorance. Now, when I think of Queen of Sheba or Ethiopian cuisine, I will definitely be thinking feast, not famine.

When I went through the front door, I walked into an immediate comfort zone. The bright and colorful menus, the red, green and yellow bunting draped across the ceiling, and the hand carved statuettes and masks all spoke of a land where the people themselves were colorful enough to make up for any endless, monotonous stretches of sand-colored-sand one might imagine. Straw and clay plaques of gazelles, zebras, elephants and water buffalo complimented the hand woven baskets and colorful vases at each table. Splashes of red, vibrant greens, yellows, oranges, and earthy tans provided the palette for the roses and greenery that exploded everywhere. The smells of the food alone spun my synapses like a triple mocha grande after a 10 second slam contest. My hostess and host Zion Taddese and her brother Eskinder, who own and operate the business, graciously seated me near the window. This is the second and roomier location for Queen of Sheba, having moved from Howe Avenue 3 months ago, being challenged to seat their many customers.

Now there are a few things you should know about Ethiopian food before I go any further. First, dining is considered a respected communal event, a reaffirmation of man's interdependence. Meals are served on a giant plate or platter that has been lined with injera, a wonderfully spongy, sourdough flat bread that is like a cross between a pancake and a crepe, but manages to taste better than either. The various dishes are arranged artfully in a clockwise manner, and to eat them, you break off pieces of injera with your right hand and scoop up the food to bring it to your mouth.

There is a practice, called Gursha, of scooping up and carefully arranging the first bite of food with your fingers and selflessly feeding it to a companion. The Ethiopian tradition is that those who eat from the same plate will not betray each other, and to fear any exchange between the mouths and fingers of your companions displays a disturbing lack of trust. In other words, if you bring someone to an Ethiopian meal, then they are friend enough to gladly feed that first bite of food to. To practice Gursha is an honor and a sign of respect. I'd love to see the American family adopt this!

While my eyes and nose were sorely tempted to enjoy the popular, all-you-can-eat vegetarian buffet, with its mouth-watering offerings, I chose instead to try one of the combination meals, along with the Ethiopian Sweet Iced Tea, tasting of a totally refreshing secret spice blend imported from Ethiopia (which Zion could not share or it wouldn't be a secret would it?) I was most happy with my selection, trying first the Yebeg Tibbs; chunks of fresh lamb, garlic, and rosemary sautéed in the specially seasoned, purified butter called Niter Kebe, an essential part of Ethiopian cuisine. I am a lamb lover, and this recipe will definitely make it to my repertoire at home, if I can cajole Zion and Eskinder Taddese into sharing their version with me.

It was gentle to the tooth and bursting with flavor in my mouth, with juicy bits of tomato and bell pepper. I had to force myself away to try the Chicken Tibbs, a golden turmeric-hued blend of moist chicken cubes, cauliflower, mushrooms, broccoli, green pepper, tomato and garlic, and I was equally impressed.
Nothing was overcooked, and I could taste the flavor of each ingredient, all accented by the niter kebe seasoned butter. The Gomen, a mix of spinach and collard greens seasoned with garlic and spices, had a buttery, slightly salty bite to it and an almost creamy texture that put most greens I've had to shame. In fact, I think I'm ruined as far as greens go. I can't think of another place where I've eaten better greens.

The menu also offers more traditional and well-known fair such as Doro Wot. Doro Wot is a chicken and egg dish simmered in spices, herbs, special red pepper, onion, garlic and ginger, with a seasoning blend that puts French Chefs to shame in its intricacy, and is probably the most famous of the Ethiopian dishes. As most Vegans and Vegetarians know, they will be most accommodated here. Ethiopian Cuisine is well-known for its vegetarian following, and Queen of Sheba's vegetarian buffet has a pretty good reputation. That will be my next choice.

Alas, I didn't finish up my meal with the traditional and highly significant ritual of the Ethiopian Coffee Ceremony. Traditionally, when dining with others, the eating of the injera that lines the food platter and collects all the delectable juices signifies the end of the communal dining experience, and the dining party moves on to the ceremonial coffee. However, due to the fact that I was alone and took part of my food home, and thus had not yet consumed the last of my injera, I chose to forgo the ceremonial coffee. You are supposed to drink 3 cupfuls to receive a blessing, and if it's anything like Turkish coffee, I'm guessing that 3 cupfuls would make me feel extremely blessed, to say the least! I hate to miss a blessing, but with the excellent quality of the food, the comfortable and colorful surroundings and the attentive and friendly service, I felt that I had already been well blessed!

Queen of Sheba is located at 1704 Broadway, across from Broadway Bait and Tackle, and are the recipients of the "Subscribers Choice Awards" Best Buffet Deal: Lunch Buffet August 2006. Eskinder and Zion Taddese and their professional Ethiopian Chefs will be happy to cater your event or prepare your order to go. They have a wide selection of traditional, Vegetarian and Vegan dishes to suit everyone. Hours: Monday-Thursday 11:30am-9pm; Friday 11:30am-10pm; Saturday 12pm-10pm; Sunday 12pm-9pm. Visa, MC, Amex.

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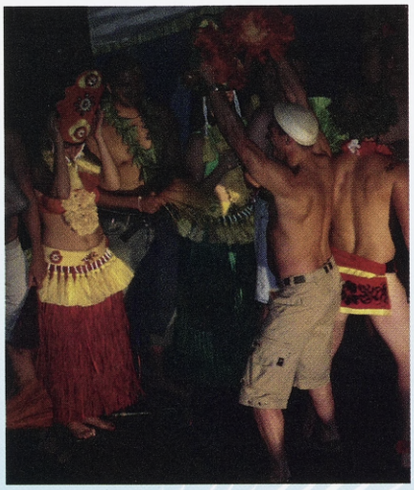

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mama's BOY

Jonathan

Photographed @ Sacramento River by Rich Jones

Age: 25 Sign: Leo

Hair: Blond Eyes: Blue Height: 6'

Weight 165 Lived in Sac: 6 Years

Occupation: Hair Stylist

FAVORITES

Bar:
Badlands, Press Club & Golden Bear

Music:
Just Madonna

Restaurant:
Aioli's

Things:
Sex, Drugs & Rock n Roll

Indulgence:
If I Told You, Then I'd Have To Kill You

Celebs to hang with:
Me & My Mean Girls

Thing About Sac:
Midtown During The Summer

Greatest Fear:
My Sex Tape Being Leaked Out

Greatest Challenge Facing gay people:
The Segregation Between Gay's & Lesbian's & The In-ability to Co-Exist

Work out tips:
Being Consistent but Changing Up The Actual Work-Out

mama's GIRL

Holly

Photographed @ Sacramento River by Rich Jones

Age: 22 Sign: Capricorn

Hair: Blond Eyes: Hazel Height: 5'6"

Weight: Ladies Don't Answer Questions Like This

Lived in Sac: 3 years

Occupation: Customer Satisfaction Specialist

FAVORITES

Bar:
Fridays & Saturdays Badlands, Happy Hour at The Depot

Music:
"I Lean Like a Cholo to Anything"

Restaurant:
Headhunters

Things:
Noe, DJ'ing & Donating to Charity

Indulgence:
Hot Sailors That Are Related to Josh K. Oh and Vodka

Celebs to hang with:
Me & Gonzo hanging with Paris all the time. She's kinda boring.

Thing About Sac:
My Husband, My Puppy & My Slutty Friends

Greatest Fear:
Last Call & Straight Boiz

Greatest Challenge Facing gay people:
Christian Republicans & Promiscuity

Work out tips:
Lift & Separate

SWANNER AND JUDD

Swanner: In the last few weeks I've seen rats that can cook, cars that change into fighting robots and Bruce Willis avoiding one explosion after another...it must be summer. I love this time for summer movies because we 're in between mega-hits. You could argue that *Transformers* will be a mega-hit but wait till you see it. Might as well start with it. We saw *Transformers* a few weeks ago and when I say we I mean Brian, Optimus Prime and me. Yes, Brian embarrassed me and brought that stupid toy truck thing with him.

Judd: It's Optimus Prime! And he's the 20th Anniversary Edition with fully articulated joints, including fingers! As you may have already guessed, I grew up on the *Transformers*. I loved them, they were both vehicles and robots how could you go wrong? The movie stars Shia LaBeouf as Sam Witwicky, who buys his first car—which of course ends up being a Transformer, Bumblebee who was sent to protect Sam because he has the map to the Allspark—the life giving force to all the Transformers. Meanwhile the Deceptions (the bad guys) are already on the planet wreaking havoc trying to find the map and their lost leader Megatron. Bumblebee summons the rest of the Autobots (the good guys) and all hell breaks loose. It was great!

Swanner: It was way too violent and I had no idea who was bad and who was good. The movie was 2:25 minute and I felt every minute of it. Granted I'm not the demographic here, still I should have had a better time. Did you notice whenever the rock'em sock'em robots changed from GMC cars to become giant robots that it was so quick and close that you couldn't see crap. Also, what about all those people who are killed? Michael Bay has become the new Cecil B. DeMille. It doesn't matter how many people died as long as the robot's head doesn't pop off.

Judd: The violence didn't bother me, and I liked the confusion of who was good and who was bad—though it really wasn't that hard to follow. I agree the direction and the editing was crap—but then of course it was directed by Michael Bay, so we already knew he was going to take a big steaming pooh all over the movie. If the movie had been put in more capable hands and someone who respected the source work I guarantee we would have seen fuller, steadier shots of the robots—and they wouldn't have turned it into a GM commercial.

Swanner: The violence really bothered me in *Transformers* but didn't bother me in *Live Free or Die Hard*. Watching John McClane get beaten up for over two hours seemed more like an over the top roller coaster ride. He takes out a couple of helicopters, a jet, a power plant, a ton of bad guys and a hot little number played really well by Maggie Q. This new *Die Hard* is the perfect popcorn movie. Lots of action and ridiculous one-liners that really left me wanting more. Bruce Willis has redeemed himself and Justin Long is great along side him...not to mention pretty to look at.

Judd: I thought *Live Free or Die Hard* was going to be ridiculous and I was going to hate it. Well, it was ridiculous but I really enjoyed it. The plot is John McClane is told to fetch a known hacker, Matt Farrell, played by the awkwardly cute Justin Long. It turns out Farrell wrote a fraction of code the bad guys are using to destroy the US infrastructure and they want him dead. So McClane has to protect him, use him to stop the hackers, and then kick Timothy Olyphant's ass.

Swanner: Let's bring down the testosterone and talk about *Ratatouille*. The latest animated film, from the geniuses at Pixar. Here we find Remy a rat who wants to be a chef. One day Remy comes across a restaurant kitchen in Paris with a garbage boy who he can somewhat communicate with and the two of them become the toast of Paris. There is so much here to like. The amazing animation (Pixar sets that bar higher each time), a great story, lovable characters, nasty villains and for a big change they have gone back to classic humor. This is filled with things that are funny and not just pop culture tag-lines like the *Shrek* movies. Twenty years from now *Shrek* will seem aged where Ratatouille will still sound fresh.

Judd: I completely agree with you that Pixar's animation keeps getting better and their movies will always have a timeless quality, but I think the advances they're making with the animation they've started lacking in their scripts. Cars is the worst Pixar film, and I have to say that *Ratatouille* wasn't that much better to me. I wasn't entertained as I was with The Incredibles or Finding Nemo. Of course the theatre was sweltering and we were also surrounded by millions of filthy children—I would have taken the rats in the movie. It really wasn't an atmosphere to enjoy much of anything. Except maybe genocide.

Swanner: Genocide? We're going to get letters... Speaking of the rats in the movie...did you feel uneasy when all the rats were on the counter in the restaurant? It didn't bother me while I was watch, just later, It was like a scene from Willard. A different kind of rat movie.

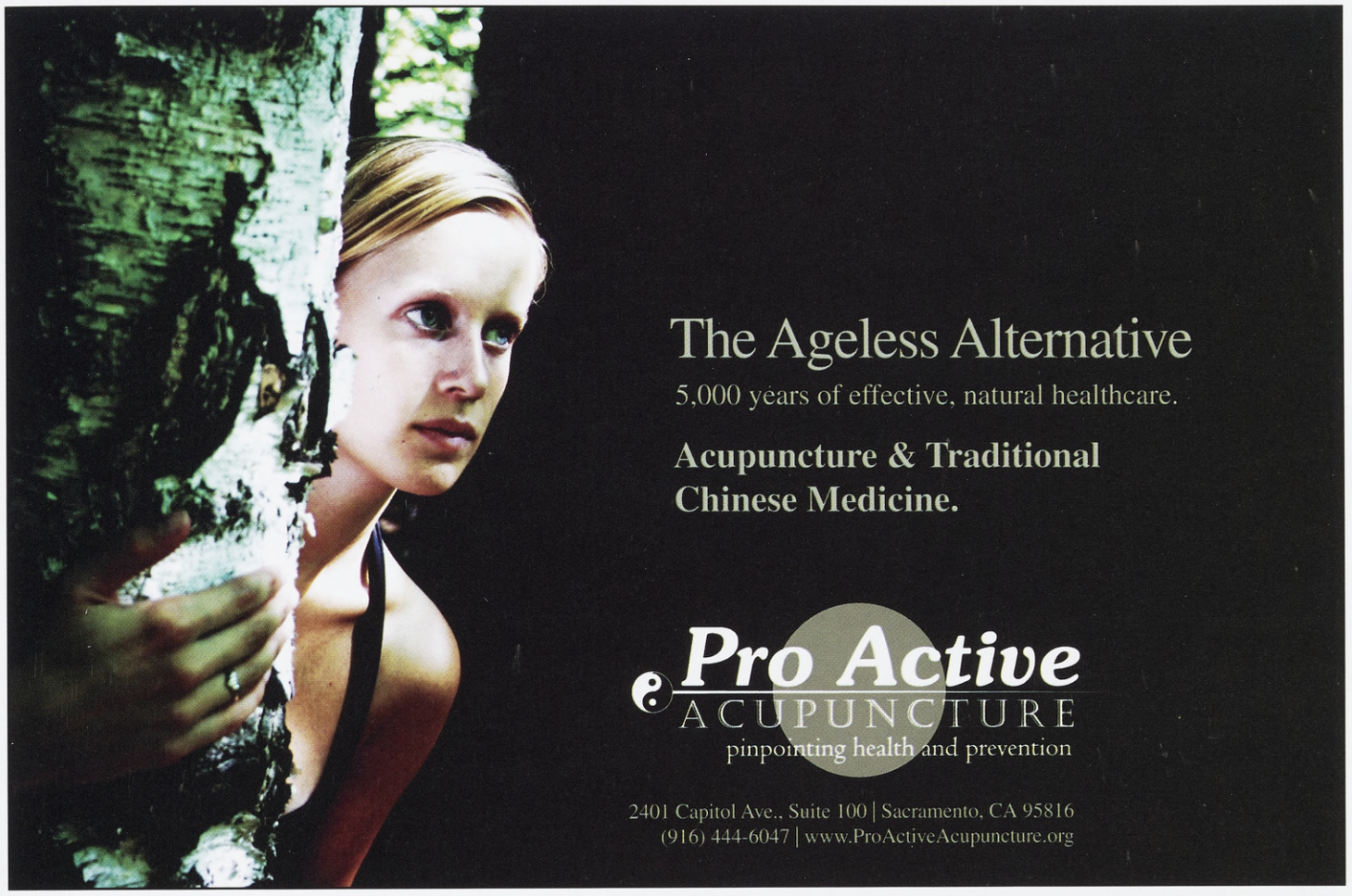
Judd: Yeah, I was a little grossed out by the swarms of rats on the tables—but no more so than I was by the swarms of children crawling over the theatre seats.

SWANNER

RATATOUILLE
...DIE HARD
TRANSFORMERS

JUDD

RATATOUILLE
...DIE HARD
TRANSFORMERS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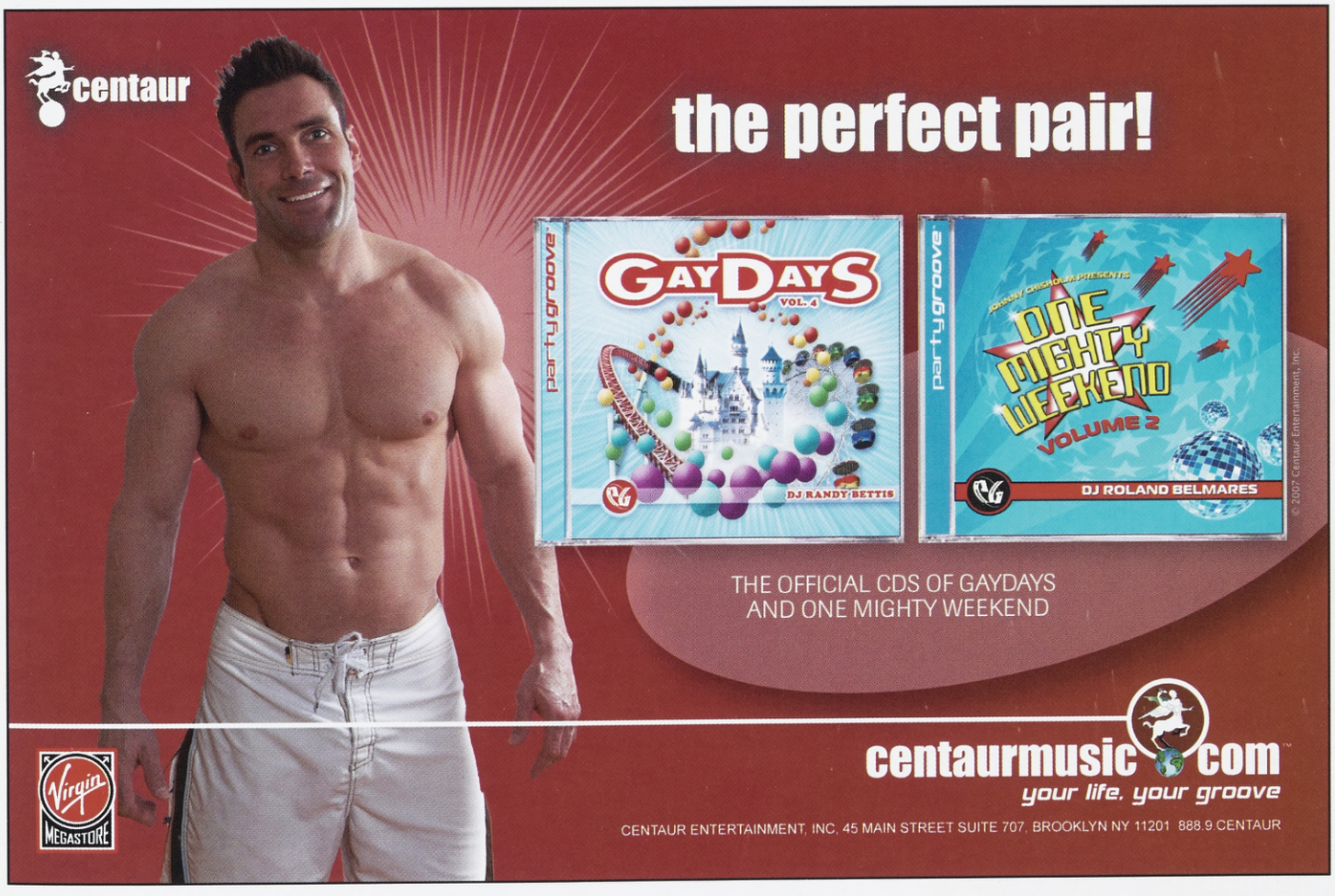
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LEGALLY BLONDE
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Sorority star Elle Woods doesn't take "no" for an answer. So when her boyfriend dumps her for someone more "serious," Elle puts down the credit card, hits the books, and sets out to go where no Delta Nu has gone before: Harvard Law. Along the way, Elle proves that being true to yourself never goes out of style. Legally Blonde features performances by Laura Bell Bundy as Elle Woods, orchestrations by Christopher Jahnke and sound design by ACME Sound Partners. GhostlightRecords.com

CURTAINS
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Curtains unfolds backstage in 1959, where a new musical could be a smash, were it not for the presence of its talent-free leading lady. When the hapless star dies on opening night during her curtain call, Lieutenant Frank Cioffi (David Hyde Pierce) arrives on the scene to conduct an investigation. But the lure of the theatre proves irresistible and after an unexpected romance blooms for the stage-struck detective, he finds himself just as drawn toward making the show a hit, as he is toward solving the murder. CurtainsTheMusical.com

THE PIRATE QUEEN
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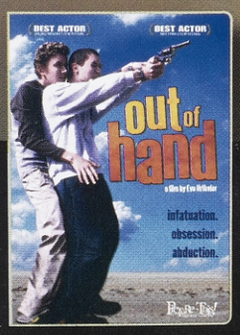

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Sebastian and Paul are two teenage troublemakers that spend their time drinking, stealing and beating people up. It's the thrill, the sense of testing their limits... and the wolf-like nature deep inside that attracts them to each other. From the outset, Sebastian emerges as the dominant figure in the pair, because he always wants to go one step further than Paul. One day they abduct 30-year-old Sonja and drag her back to an abandoned factory. While Sebastian, not admitting even to himself that he has fallen in love with Paul, feels hurt and jealous... and becomes capable of anything. picturethisent.com

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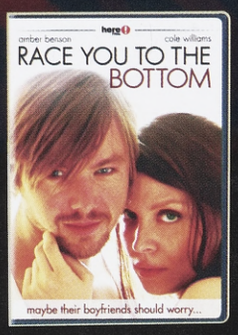
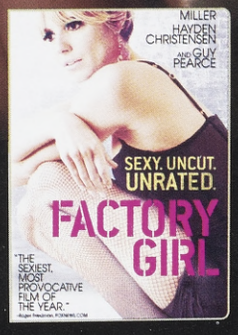
PARAMOUNT HOME VIDEO
$29.95

In a nation where homosexuality is still considered a controversial topic, lesbian sex, lust and sexual representation are even more marginalized. By visiting writers, academics and "sexperts," and going inside sex shops, erotic dance clubs and lesbian-owned pornography companies, this series goes beyond mass appeal to find out what really turns on lesbians, and perhaps any woman who has ever had a girl-on-girl fantasy. heretv.com



RACE YOU TO THE BOTTOM
LIBERATION ENT.
$19.95

Nathan and Maggie are 20-somethings best friends with an atypical gay man/straight woman friendship—they have been having a secret affair. Leaving their respective, unknowing boyfriends behind, the couple embark on a road trip through Napa Valley. The lovers try to define their relationship on their own terms: sensual, liberating and rebellious, but also one fraught with complications that they might not have the maturity to overcome. raceyoutothebottom-themovie.com



FACTORY GIRL
GENIUS PRODUCTS
$28.95

Detailing the rise and fall of Edie Sedgwick – the blazing mid-sixties superstar, the "It Girl," the muse to eccentric artist Andy Warhol—the unrated director's cut of Factory Girl comes to DVD. Powerful performances from Sienna Miller (Alfie, Casanova) and Guy Pearce (Memento, L.A. Confidential), combined with a riveting multi-media collage of actual footage including archival tapes, still photos, and scenes from Warhol's movies, Factory Girl brings to life Sedgwick's ascension to the quintessential icon of American pop culture. factorygirlmovie.net

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